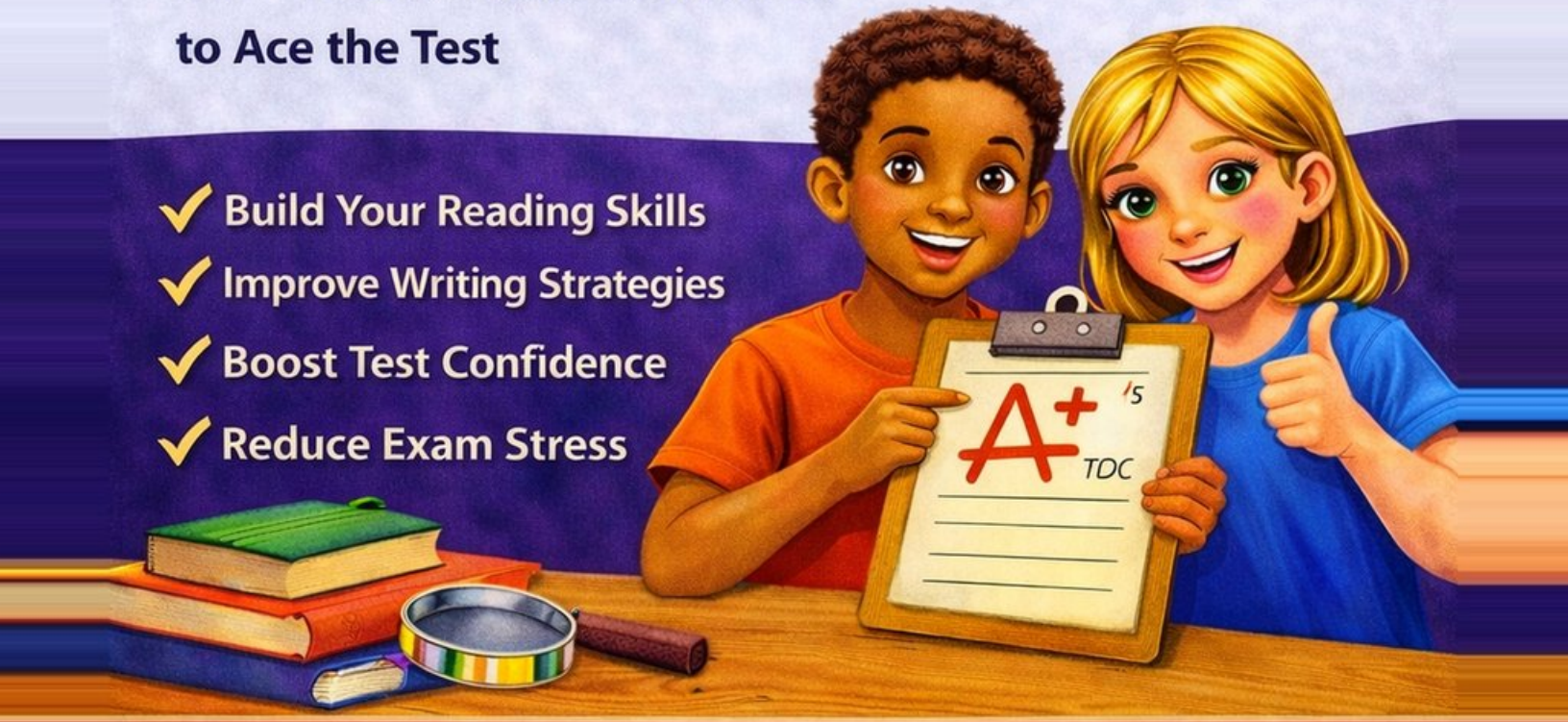
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# 8 New Jersey Grade 8

# English Language Arts (ELA)

# Practice Tests

**The Proven Practice You Need to Ace the Test**

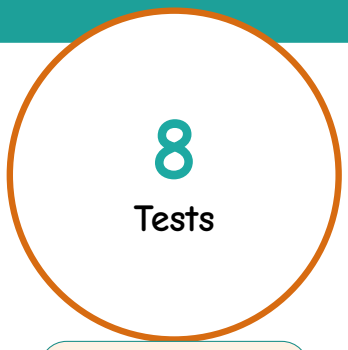



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Smart Practice

# The Difference Between Busy and Better.

Busy practice fills time. Better practice changes you. The quiet truth: the thirty minutes after a test matters more than the ninety minutes of the test itself. That is where real learning lives — in the review, not the rep. Here is what separates a score plateau from a score climb:

## ✓ Six Moves That Raise Real Scores

1. **Simulate the pressure.** One seat, one timer, no phone, no interruptions. Stamina is its own skill and you can only train it by using it.
2. **Preview the questions, then attack the passage.** Skim the question stems first. That turns reading from passive intake into a directed search.
3. **Annotate with purpose.** Circle transitions (*however*, *therefore*, *in contrast*). Bracket claims. Underline evidence. These marks become your map back to the answer.
4. **Do a miss audit after every test.** Sort your wrong answers into four piles: *knowledge gap*, *careless misread*, *time pressure*, *trap answer*. Each one demands a different fix.
5. **Upgrade one skill per week.** Pick one weakness — inference, vocabulary in context, claim-and-evidence writing — and make it the focus. Narrow practice beats broad review.
6. **Protect sleep like it is part of the test.** Working memory, focus, and stamina all collapse on less than seven hours. You cannot out-study exhaustion.

## ⋆ The Rewrite Habit

After each test, pick one short response and rewrite it — cleaner claim, tighter evidence, sharper analysis. Do this just three times across this book and your writing will visibly level up. The rewrite, not the first draft, is where eighth-grade writing becomes high-school-ready.

The Big Day

# Your Test Day Playbook.

*Calm is a skill. This is how to bring it with you.*

## ◯ The Night Before

- Pack everything tonight. Pencils, eraser, water, ID, approved calculator if needed.
- Do light review only — a single short passage. No new material. No all-nighter.
- Eat something familiar. Tonight is not the night to experiment with anything new.
- Phone out of the room an hour before bed. Protect your sleep like it is part of the grade.

## ◯ The Morning Of

- Eat protein and complex carbs. Skip the sugar spike — the crash comes during the test.
- Move your body for five minutes. Walk, stretch, shake out your hands. Lower the nerves.
- Arrive early enough to settle, not so early that waiting builds up pressure.
- At the door, four slow breaths: *in for four, hold for four, out for six.* It works.

**Read the story and the poem. Then answer questions 9–19.**

## The Loaned Cello

**1** When Mira's school music teacher opened the storage closet and pulled out the loaner cello, Mira almost wished she had not volunteered for the community concert. The instrument was scratched, the varnish dull, and one tuning peg had been repaired with a darker piece of wood. Beside the polished cellos in the orchestra room, it looked tired before it had played a note.

**2** Still, it was the only instrument available, so Mira carried it home and began practicing with quiet reluctance. The sound was rougher than she wanted, and she blamed the cello for everything that felt uncertain in her hands. But after several evenings, she noticed that the instrument responded differently when she slowed the bow and listened more carefully at the start of each note. The problem was not that the cello had no voice. It was that it refused to flatter careless playing.

**3** By the week of the concert, Mira no longer thought of the cello as second-best. Its tone was darker than the school's newer instruments, and that depth began to feel less like a flaw than a character she had to learn. She adjusted her posture, steadied her bow changes, and found that the old wood seemed to reward patience more than force.

**4** At the performance, Mira watched the audience listen closely during the quieter movement where her section carried the harmony. When the final note faded, she looked down at the worn instrument in her lap and felt something like embarrassment in reverse. She had spent days assuming that visible wear meant lesser value. Instead, the cello had taught her to hear what polish can hide.

**5** Afterward, she returned the instrument to the closet, but not mentally to the same shelf where she had first placed it. The loaner cello had altered more than her playing. It had changed the speed with which she judged things by their surface.

## Finish

The shine was only the first language,
easy for the eye,
quick to persuade.

But under the scratches, another grammar waited,
one spoken by patience,
by pressure held steady,
by listening long enough for depth to answer.

Now I trust the worn edge differently.
It may have more to say
than anything that gleams too easily.

**9)** What does the word *flatter* mean as it is used in paragraph 2?

(A) make someone look or feel better than they deserve
(B) tune an instrument more quickly
(C) hide from the audience
(D) move smoothly across a stage

*Use the story and poem to answer this question.*

**10)** How does Mira change over the course of the story?

(A) She begins as a confident performer and ends too embarrassed to play.
(B) She moves from judging the cello by its worn appearance to appreciating the depth and discipline it demands.
(C) She replaces the cello before the performance begins.
(D) She decides loaned instruments should never be used in concerts.

*Use the story and poem to answer this question.*

**11)** Which statement best expresses a theme of the story?

(A) Newer instruments are always easier to play well.
(B) Public performances matter more than practice.
(C) Surface appearance can hide value that becomes clear only through patience and attention.
(D) Visible damage makes an object unreliable.

*Use the story and poem to answer this question.*

**12)** What does the author suggest by describing Mira's feeling as embarrassment in reverse in paragraph 4?

(A) She realizes she was wrong to underestimate the cello because of how it looked.
(B) She feels ashamed that the audience noticed her mistake.
(C) She regrets volunteering for the concert.
(D) She wishes she had played a different part in the piece.


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